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Nota di contenuto	<p>""Contents""; ""Preface""; ""1 Introduction""; ""PART ONE: Kinds of Dance""; ""2 The Problem of Classification""; ""2.1 How Showbiz Did It""; ""2.2 How Libraries Do It""; ""2.3 Dances as Individuals""; ""2.4 Dimensions of Meaning""; ""2.5 Quality and Context""; ""3 Classification by Context""; ""3.1 Self-defined and Other-defined""; ""3.2 Forms of Life""; ""3.3 Amateur and Professional""; ""3.4 Regular and Irregular""; ""3.5 Audiences""; ""3.6 Dancers""; ""3.7 The Context of Art""; ""3.8 Motivations and Meanings""; ""4 Mimesis""; ""4.1 Quality: Intrinsic Classifications""</p> <p>""4.2 Formal and Mimetic""""5 Expression""; ""5.1 Individual Expression""; ""5.2 Social Expression""; ""5.3 Being in the World""; ""6 Formal Principles of Movement""; ""6.1 Basic Movement Types""; ""6.2 Recapitulation""; ""7 Anatomy""; ""7.1 Feet and Hands""; ""7.2 Whole and Part""; ""8 Units and Systems""; ""8.1 Units of Movement""; ""8.2 Movement Systems""; ""9 Rhythm""; ""9.1 The Conceptual Question""; ""9.2 The Basics""; ""9.3 The Sources of Rhythm""; ""9.4 Repetition,</p>

Pattern, and Flow""; ""9.5 More Conceptual Questions""; ""9.6 The
 Uniqueness of Rhythms in Art""; ""10 One and Many""
 ""10.1 One among Many""""10.2 Groups""; ""10.3 Chorus and Solo"";
 ""10.4 Couples""; ""10.5 Conclusion""; ""11 Modes of Dance
 Organization""; ""11.1 Narrative""; ""11.2 Music""; ""11.3 Dance Form"";
 ""11.4 Conclusion""; ""PART TWO: Dance and Related Fields""; ""12
 Dance and Music""; ""12.1 Symbiosis""; ""12.2 The Art of Dance and the
 Art of Music""; ""12.3 The Relation of a Dance to Its Music""; ""12.4
 Music Structure and Dance Structure""; ""13 Dance and Language"";
 ""13.1 Verbal Mediation""; ""13.2 Gesture""; ""13.3 Dancing and
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 ""13.5 The Semiological Extension""""14 Dance and Theatre""; ""14.1
 Performing Arts""; ""14.2 Dance and Drama""; ""14.3 Dance and Scene"";
 ""PART THREE: Aspects of Dance""; ""15 Dance Values""; ""15.1
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 Conclusion""; ""16 Dancer and Spectator""; ""17 Learning to Dance"";
 ""17.1 Learning Dances""; ""17.2 Learning Dancing""; ""17.3 Learning to
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 ""17.5 The Solitary Dancer""; ""17.6 Conclusion""; ""18 Dance and
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 ""18.2 Composition and Execution""""18.3 Choreography and the
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 ""18.5 The Necessity of Choreography""; ""18.6 Margins of
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 Dancer""; ""19.2 Performance Type and Performance Token""; ""19.3
 Performance and Performing""; ""19.4 The Identity of a Dance""; ""20
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 ""20.3 Film and Video""; ""20.4 Conclusion""; ""21 Conclusion""; ""22
 Afterword: The Three Graces""; ""Notes""; ""References""; ""Index""

Sommario/riassunto

Although the theoretical importance of dance has always been
 recognized, dance has been relatively neglected in the philosophy of
 art. In this sequel to *Off the Ground*, in which Professor Sparshott
 focused on the concept of dance in general, *A Measured Pace* considers
 the recognized classification of dance as art, its values, and
 relationship to the other arts. Sparshott begins with an explanation of
 the philosophical importance of the major classifications of dance and
 their basis. He examines dance as a mimetic and expressive medium,
 and reviews the major dimensions of dance form. He then explores the
 relationship of dance to three related fields: music, language, and
 theatre. Sparshott also discusses the major philosophical problems of
 dance as an art: the specific values of dance; the relation between the
 way the audience perceives dance and the dancer's self-perception; the
 ways in which dancing and dances are learned; the division of artistic
 creation between choreographers and performers; and the ways in
 which dances are identified and retain their identity through time. A
 concluding chapter on how dances are recorded considers how the
 media may change the nature of dance. *A Measured Pace* is a wide-
 ranging and substantial contribution to a philosophical understanding
 of dance.
